3

NEW ECLECTIC PENMANSHIP

REVISED EDITION

NEW YORK : CINCINNATI : CHICAGO

AMERICAN BOOK COMPANY

Name Anna Ward

GENERAL DIRECTIONS AND EXPLANATIONS.

Position.—Sit at a convenient distance from the desk, the body facing but not touching it. The body may **lean** slightly forward, but should **not bend.** The feet should be placed near together, on the floor, in front of the desk.

Place the lower left corner of the book next to the edge of the desk, so that its bottom and left end each shall form an angle of 45° with the front edge of the desk.

The right arm should be placed at right angles to the line to be written. The thumb and fore-finger of the left hand should be placed or the upper left corner of the book to hold it in its place.

The weight of the body may be somewhat supported by the left arm, but never by the right, which should be free for rapid and easy movement.

The right arm should rest lightly, near the edge of the desk, on the muscles below the elbow, called the **Arm Rest,** which is about one third the distance from the elbow to the wrist. The right hand should rest on the nails of the third and fourth fingers, bent under the hand, forming **the Hand Rest.** Neither the wrist nor the right side of the hand should touch either the paper or the desk.

Holding of the Pen or Pencil.—Children should place the fore-finger on the holder about an inch or more from the point of the pen. They should fix the middle finger a little under the holder, allowing it to cross the finger at the root of the nail.

They should place the inner corner of the thumb a little under the holder, opposite the first joint of the fore-finger. The holder should touch the hand just forward of the knuckle, allowing but little or no space between the holder and the fore-finger.

The third and fourth fingers should be separated from the first and second at the middle joint, and turned under the hand. The hand should not be allowed to turn over toward the right, but should be held so as to make the holder point over the right shoulder. This direction of the holder assists to keep the wrist up from the paper or desk.

Movement.—Movement is the foundation of Penmanship, and it should be the aim to teach it *thoroughly:* for when it is mastered, one may readily adopt with success any style that he pleases. Neglect movement, and any style or system will be imperfect and incomplete.

The three simple movements in writing are *Finger Movement, Fore-arm Movement,* and *Whole Arm Movement.*

The **Finger Movement** is made by extending and contracting the pen fingers and the thumb, the thumb pushing the pen up, and the fingers drawing it down, the hand and arm rests being usually stationary.

The **Fore-arm Movement** is made by resting the arm on the muscles below the elbow, firmly enough to cause the skin to adhere to the sleeve or desk, making it a **fixed rest,** over which, by means of the extending and contracting power of the muscles, the fore-arm and hand move back and forth, obliquely and laterally, producing a rolling or vibrating motion, the under fingers constituting a **movable rest,** and making the same motions as the hand.

The **Whole Arm Movement** is produced by the action of the whole arm from the shoulder, resting on the nails of the third and fourth fingers, which glide along lightly upon the paper, as in the fore-arm movement, the elbow making a movement similar to that of the hand.

It will be noticed that in the fore-arm movement there is but *one* fixed rest; in the finger movement *two*, while in the whole arm movement there is *no* fixed rest.

The **Combined Fore-arm and Finger Movement** is the simultaneous action of the fore-arm and hand, combined with that of the thumb and pen fingers, the hand rest being used as a movable support. This is the true business writer's movement, giving power and freedom with ease and elegance, and it can be practiced for hours without tiring. It should be attained by all.

EXPLANATIONS.

The **three elements** are the straight line, and the right and left curves.

The **base line** is the horizontal line, real or imaginary, on which the shortest letters rest.

The **head line** is the horizontal line, real or imaginary, to which the shortest letters extend.

A **space in height** is the height of the shortest letters.

A **space in width** is the distance between the straight lines of **u.**

In a coarse or a condensed hand, a space in **width** is generally less than a space in **height,** while in a fine or a running hand it is frequently more.

The **regular slant** for writing may be determined by drawing a straight line from the right hand upper corner to the left hand lower corner of any rectangle, whose base is to its height as three is to four.

A **straight line,** in writing, is one that does not bend.

A **right curve,** in writing, is a part, or the whole, of the right side of an oval.

A **left curve,** in writing, is a part, or the whole, of the left side of an oval.

A **compound curve,** in writing, consists of two simple curves, right and left, so joined as to form a wave line having one general direction.

A **point,** in writing, is the angular joining of two lines.

A **turn,** in writing, is the merging of one distinct line into another.

☞ For further instruction see the NEW HAND-BOOK OF PENMANSHIP accompanying the Eclectic System of Penmanship.

See that every scholar is provided with an EXERCISE BOOK, or with practice paper.

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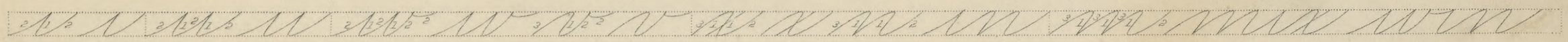
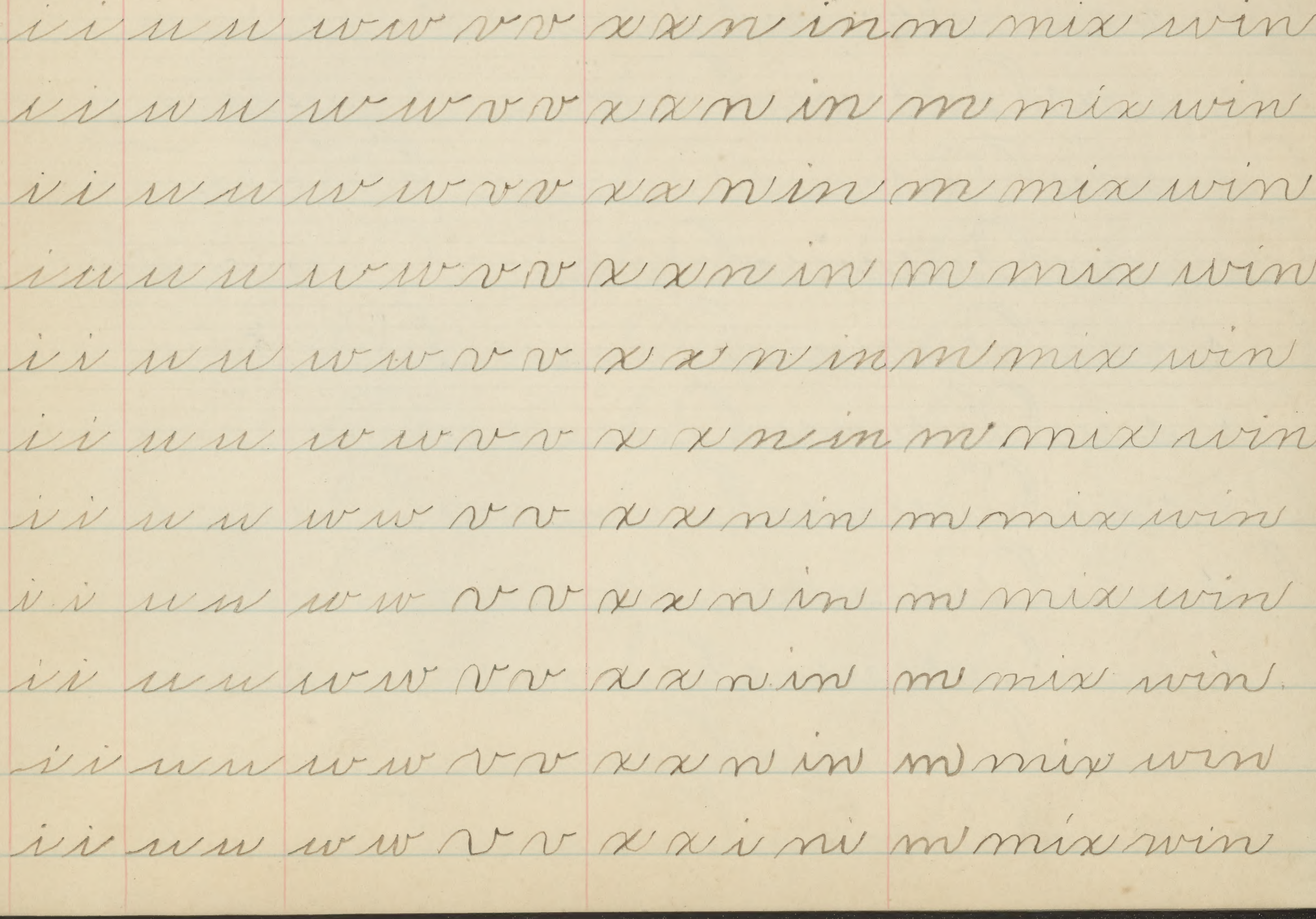
The small figures in this 1 2 3 *Book refer to the Elements.*





Or Ors Our urn Owns Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Or Ors Our urn Owns &c Once six men.

Do	a or	Dear me	Drive on	Dan saw me.

a or Drive on. Dan saw me.

a or Drive on. Dan saw me.

a or Drive on. Dan saw me.

a or Drive on. Dan saw me.

a or Dear me. Drive on. Dan saw me.

a or Dear me. Drive on. Dan saw me.

a or Dear me. Drive on. Dan saw me.

a or Dear me. Drive on. Dan saw me.

a or Dear me. Drive on. Dan saw me.

a or Dear me. Drive on. Dan saw me.

Ea	t to	Enter in.	Ever new	Eva dreamed.

Ea	t to	Enter in.	Ever new.	Eva dreamed.
Ea	t to	Enter in.	Ever new.	Eva dreamed.
Ea	t to	Enter in,	Ever new.	Eva dreamed.
Ea	t to	Enter in.	Ever new.	Eva dreamed.
Ea	t to	Enter in.	Ever new.	Eva dreamed.
Ea	t to	Enter in.	Ever new.	Eva dreamed
Ea	t to	Enter in.	Ever new.	Eva dreamed
Ea	t to	Enter in'	Ever new.	Eva dreamed
Ea	t to	Enter in.	Enew new.	Eva dreamed.
Ea	t to	Enter in.	Ever new:	Eva dreamed
Ea	t to	Enter in.	Ever new.	Eva dreamed.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

b q p Croquet Compose Cora draws.

Wl	*b be*	*William*	*We write.*	*Wait a little.*

Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write. Wait a little.
Wl b be William We write Wait a little.

Xx	kk	Xanthus	Xenoclea	X denotes 10.

Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.
Xx kk Xanthus Xenoclea X denotes 10.

Q 1 xy g Quitting Quakers Quaint joys.

Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.
Q 1 xy g Quitting Quakers Quaint joys.

Zz for Zenobia Zigzags Zinc is hard.

Zz for Zenobia Zigzags Zinc is hard.

Zz for Zenobia Zigzags Zinc is hard.

Zz for Zenobia Zigzags Zinc is hard.

Zz for Zenobia Zigzags Zinc is hard.

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Zz for Zenobia Zigzags Zinc is hard.

Zz for Zenobia Zigzags Zinc is hard.

Zz for Zenobia Zigzags Zinc is hard.

A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree
A	10	6	97	Very hot.	Upward	Under a tree
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree.
A	10	6	97	Very hot.	Upward	Under a tree.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

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Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Of 4 2 3 5 Yes stay. Yourself Your mother.

Jo	Jas.	June, 1890	July, 1890	John's books.

Jo	Jas.	June, 1890.	July, 1890	John's books.
Jo	Jas.	June, 1890	July, 1890.	John's books.
Jo	Jas.	July, 1890.	July, 1890.	John's books.
Jo	Jas.	June, 1890.	July, 1890.	John's books.
Jo	Jas.	June, 1890.	July, 1890.	John's books.
Jo	Jas.	July, 1890	July, 1890.	John's books
Jo	Jas.	June, 1890.	July, 1890.	John's books.
Jo	Jas.	June, 1890.	July, 1890,	John's books
Jo	Jas.	June, 1890.	July, 1890.	John's books.
Jo	Jas.	June, 1890.	July, 1890.	John's books.
Jo	Jas.	June, 1890.	July 1890.	John's books.

I t I n I can go. I will go. I am going.

I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.
I t I n I can go. I will go. I am going.

To Pay Be kind. Be quick. Be honorable

To Pay Be kind Be quick. Be honorable.
To Pay Be kind Be quick. Be honorable.
To Pay Be kind. Be quick. Be honorable.
To Pay Be kind. Be quick. Be honorable
To Pay Be kind. Be quick. Be honorable.
To Pay Be kind. Be quick. Be honorable
To Pay Be kind. Be quick. Be honorable
To Pay Be kind Be quick. Be honorable,
To Pay Be kind. Be quick Be honorable.
To Pay Be kind. Be quick. Be honorable.

Ra	Rise	Rainbow	Rouse ye!	Return soon.

Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.
Ra	Rise	Rainbow	Rouse ye!	Return soon.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog. Take pains.

To Two Tuesday The frog Take pains.

Fa Fur Flies fly. Flora, go. Fannie sings.

Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.
Fa Fur Flies fly. Flora, go. Fannie sings.

MARCH
18 24 189

So Sep. Sunday Six pigs Stella plays.
25 20 27 36

So Sep. Sunday Six pigs Stella plays.
So Sep Sunday Six pigs Stella plays
So Sep Sunday Six pigs Stella plays
So Sep Sunday Six pigs Stella plays
So Sep. Sunday Six pigs. Stella plays.
So Sep. Sunday Six pigs Stella plays.
So Sep. Sunday Six pigs Stella plays
So Sep. Sunday Six pigs Stella plays
So Sep. Sunday Six pigs Stella plays
So Sep. Sunday Six pigs. Stella plays

APRIL 1 1900

19

La Life Labor on Georgia Go to school

2 3 4 5

La Life Labor on Georgia Go to school
La Life Labor on Georgia Go to school
La Life Labor on Georgia Go to school
La Life Labor on Georgia Go to school
La Life Labor on Georgia Go to school
La Life Labor on Georgia Go to school.
La Life Labor on Georgia Go to school.
La Life Labor on Georgia Go to school.
La Life Labor on Georgia Go to school.
La Life Labor on Georgia Go to school.

A Her Himself Hear ye! Honor truth

13

A Her Himself Hear ye! Honor truth.
A Her Himself Hear ye! Honor truth.
A Her Himself Hear ye! Honor truth
A Her Himself Hear ye! Honor thrut
A Her Himself Hear ye! Honor truth
A Her Himself Hear ye! Honor truth.
A Her Himself Hear ye! Honor truth.
A Her Himself Hear ye! Honor truth.
A Her Himself Hear ye! Honor truth.
A Her Himself Hear ye! Honor truth.

A Kit Keep in Kitchen Kate smiles.

A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles
A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles.
A Kit Keep in Kitchen Kate smiles.

As Asa April 25. August 1. Aim to learn.

As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.
As Asa April 25. August 1. Aim to learn.

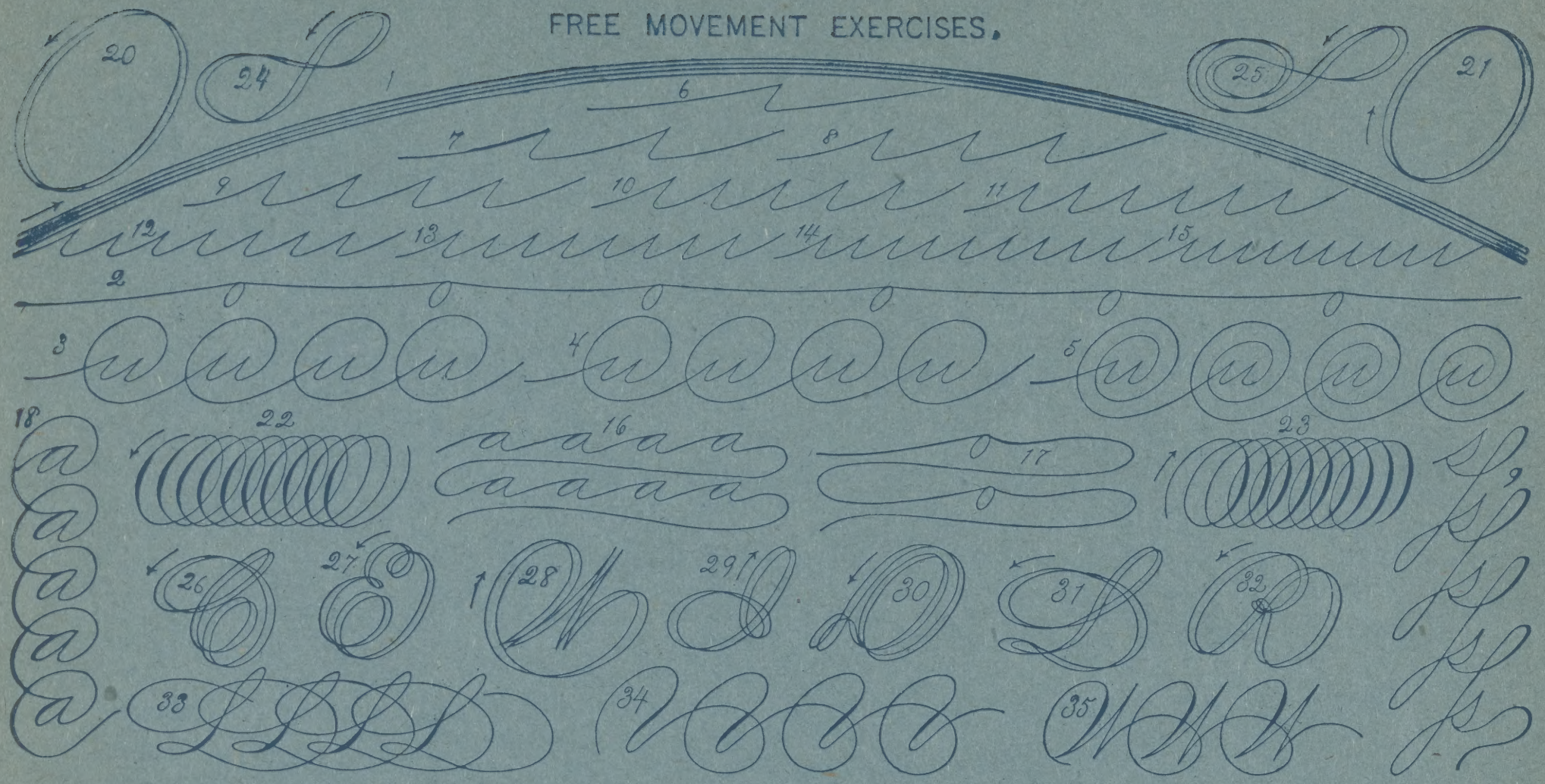
No	Nov.	Ned sits.	Nathan.	Never swear.

No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.
No Nov. Ned sits. Nathan. Never swear.

Mr	Mr.	Monday	March 5.	Man mourns.

M Mr. Monday March 5. Man mourns.
M Mr. Monday March 5. Man mourns.
M Mr. Monday March 5. Man mourns.
M Mr. Monday March 5. Man mourns.
M Mr. March 5 March 5. Man mourns.
M Mr. March 5. March 5. Man mourns.
M Mr. Monday March 5. Man mourns.
Mr Mr. March 5. March 5. Man mourns.
Mr Mr. Monday March 5. Man mourns.
M Mr. Monday March 5. Man mourns.
M Mr. Monday. March 5. Man mourns.

FREE MOVEMENT EXERCISES.



No one can become a good business writer without acquiring free movement and full control over the muscles of arm, hand, and fingers. One may *draw* letters, words, and sentences, without this freedom of movement. But *drawing* is not *writing*. In free-hand drawing, we may make many attempts. In business writing, no second trial is possible. Such writing must be done instantly and correctly at the first attempt.

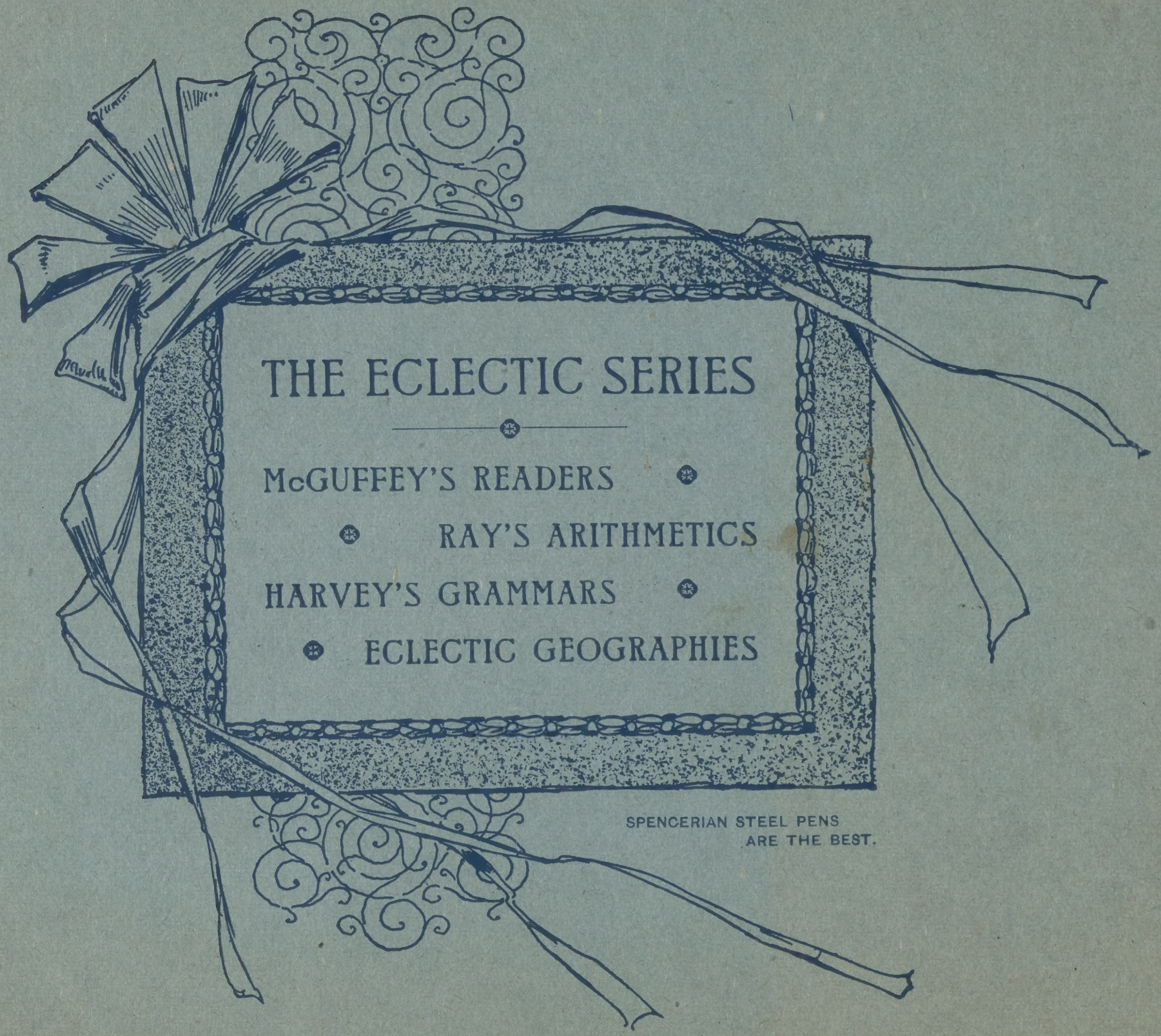
Much of the copy-book writing in our public-schools is nothing more than *free-hand drawing*. Free-hand drawing is very valuable, but, if teachers wish to make their pupils free and easy *writers*, they must not omit these movement exercises.

Let the pupils spend five or ten minutes of each lesson in practicing upon some one of them. Begin with No. 1. A long slide toward the right, with the pen, fingers, hand, and arm in the proper position, is easier made than a short one. Let the *arm-rest*, near the elbow, be the center of motion. Swing the hand and pen, all in proper position, back and forth, 20, 30, or even 50 times, first without ink and then with it. Extend No. 2 clear across the page, making the o's about an inch apart. Practice Nos. 3, 4, and 5 in the same way, also the short letters, as in No. 2. Permit no tendency towards scribbling. *Insist* upon correct position all the time.

Now take shorter exercises, like Nos. 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17. Nos. 18 and 19 are valuable also. Nearly all the small letters may be used as in Nos. 16, 17, 18, and 19.

For capital letters, begin with No. 20. Make the figure about three inches high, moving around 20, 30, or 50 times. Now practice it, 2½ inches high, then 2 inches, 1½ inches, 1 inch, and ½ inch. Use Nos. 21, 22, 23, 24, and 25, in the same manner as No. 20. *Make large movements at first*, and then gradually contract them to the practical size. Regulate the rapidity of the movement in all these exercises by counting.

For further capital exercises, see Nos. 26, 27, 28, 29, 30, 31, and 32. The capitals may be treated in a similar manner. Many of them may also be used as in Nos. 33, 34, and 35.



SPENCERIAN STEEL PENS
ARE THE BEST.